—the only other which forces itself into notice as of serious moment in our living-making. It is the proposition that the architectural profession is already far overstocked in numbers, and every year becoming more so. I do not hold with such a doctrine at all; and when I listen to those who maintain that to this circumstance is to be attributed the continuance and increase of the "competition" system, I can see, as I fancy, a much more rational explanation. I think they confound together two very different things; on the one hand, that *competition* for business which exists as a matter of course in all departments of business-exertion—the universal healthful rivalry of everyday emulation, the effect of which is only stimulative and beneficial,—and on the other hand, that positive invention which we happen to call by a similar name, the "architectural *competition*," the effect of which upon the profession at large seems to me to be such as to render its originator worthy of our immortal remembrance once per annum after the manner of Guido Fawkes. I think any good political economist would teach that the increase of numbers in such a profession, instead of diminishing its profitableness, increases it. The contrary is but Malthusian fallacy. For we do not, I think, find our employment come from necessity, but from attraction. The public could do without us for ever if there were none of us; but when they see us engaged in service to them profitable, they become attracted to us by the fact of our service so being to them profitable, and by no other that I can see. We all complain of the want of appreciation of our services even on the part of the most refined classes; the reason is, that there have been so very few architects hitherto that their services, both the value and even the nature of them, are little known. The public are not driven even to the physician or the shoemaker by necessity; if there were none or very few of these they would rely upon old wives' nostrums with the utmost confidence, and walk unshod with perfect equanimity. I think there is employment in the works of English building universally and constantly in operation, for several times the number of qualified architects at present practising,—and employment, I mean, of that legitimate kind which always produces more than it costs. Nine-tenths or more of the building done throughout the country is done without any architect's supervision; and is, consequently, as any one can see any where and any day, more or less uneconomically done, unscientifically done, unsafely done, unenduringly done, inconveniently done, unbeautifully done, and so on,—and therefore I say more or less unprofitably done. Of late years, as the services of architects have been gradually more forced upon the notice of the public mind, simply by their increase of numbers, those services have been steadily increasing in demand, and no doubt will still increase. Compared with such professions as law and medicine, who can pretend to say that of the architect is overstocked? And yet where is there a better field for either genius or perseverance than in those very professions? The more the merrier, in fact.* K.

ROYAL ACADEMY LECTURES ON ARCHITECTURE.

In his sixth and concluding discourse, Professor Cockerell recapitulated the substance of the former lectures, and proceeded to consider the subject of decoration and ornament,—the last essential principle of architecture. Those ideas of activity and repose which the mind required no less than the body, could only be conveyed in architecture by decoration. The necessity of ornament was forcibly illustrated by Aristotle; and, as Shakspeare truly said,—

"The world is still deceived by ornament."

The legitimate use of decoration served in an eminent degree to relieve, adorn, and explain an architectural design, as was clearly shown by the ornamental mouldings of Greek and Roman architecture.

Decoration was most effective when it strongly marked the purposes and uses of the different parts of a building; as the Revival architects had felt and illustrated in the subordination of their decorations to main features,—such as floors, windows, keystones, &c. As the cornice and parapet originally represented the ends of the roof, so a modern house with such appendages, concealing a ridge and furrow roof, was an expensive solecism. Palladio and Vignola gave the utmost grace of form to the parapet, which formed an essential feature of their buildings; but of late years sad havoc had been played with the roof as an ornamental feature.

The successful union of taste and utility was illustrated by some beautifully decorated vaulted ceilings by Primaticcio and Leonardo da Vinci.

Sculpture, of all the decorative arts, was the most important adjunct to architecture, her favourite sister and right hand. It gave force and clearness to the otherwise mute and unexplained work of the ablest architect; developed the intention of the edifice, and associated with it a thousand images of beauty. In the first aspect of a noble building the mind recognised character, order, and adaptation to the surrounding scenery; and a nearer approach should confirm these impressions by the effect of the decorations employed. Whilst the composition of the buildings on the Acropolis, as seen from the surrounding hills, presented to the Greeks the *ne plus ultra* of perfection, its effects were maintained by their details, in which the architecture formed a framework for the sculpture.

Having described in detail the purpose and effect of the pediments and metopes of the Parthenon and the Panathenaic frieze, the lecturer proceeded to show the application of the same principle in the sculpture of Wells Cathedral. Westminster Abbey likewise contained, in the sculpture within its walls, a history which no foreigner could behold without astonishment and admiration.

The Greeks understood the technical application of sculpture to architecture better than the moderns. The diagonal lines of their figures contrasted most effectively with the horizontal lines of the architecture, and they carefully regulated the number and size of the figures in their pediments and the number of the columns, and other leading proportions of their buildings. Serious errors in this respect had been committed in the Madeleine and the Chamber of Deputies at Paris. The statues of the marshals on the steps leading to the latter were at first too large for the architecture of the building, and now, although their relative proportions had been altered, they were still unsatisfactory, and would probably be again revolutionised before long. The colossal statues of Schiller at Stuttgard, and of Gottenberg at Mayence, by Thorwaldsen, were both objectionable on the same score, being out of proportion with the buildings with which they were connected. Against this innovation of the younger sister on the province of the elder he could not too solemnly protest. The finest statues of the Greeks were seldom above the life-size, or one-tenth more.

The mediævals never attained a right understanding of sculpture in its proportions; their figures being adapted to tall and rigid niches. The churches of Henry VI. and VII. were covered with niches full of small figures; and he might observe that an empty niche, so commonly to be found in modern Gothic, was as great a solecism as a watchcase without a watch, or a nutshell without a nut. In modern times, and amongst Protestant people, it was a source of deep regret that the sacred office of sculpture had been altogether disregarded.

Painting was hardly less important as an architectural accessory than sculpture, especially as applied to interiors in this country. Air, distance, and perspective might be given and ceilings elevated by tints and tones. The mind naturally desired expansion, and a means of escape from the limits imposed by the walls of a building; and nothing could more effectually aid to carry the eye forward than the judicious use of painting, by which an uniform surface might be made as light as if it had been actually pierced with windows. The peristyle at the east end of the choir of St. Paul's was painted in imitation of lapis lazuli, and the judgment of Sir Christopher Wren in the selection of that colour had been strikingly proved, when, as an experiment to increase the effect, these pilasters were painted to imitate Sienna. The result was, that the space was apparently diminished to half its former dimensions. The admirable effect of distance produced by the original blue colour was totally destroyed by the warmer tint. The ceiling of the old Italian Opera House was a skilfully painted dome, which the artist had contrived to render almost as majestic in appearance as that of St. Paul's. The science of perspective had, however, lost its hold upon the public mind.

Whilst the admirable works of Raffaelle, in the loggia of the Vatican, proved him to be the greatest master of decoration; Correggio, by the introduction of large figures at Parma, had destroyed the impression which would otherwise have been made by the architecture of the church. Mr. Cockerell adverted to several instances of the success and failure of Julio Romano and other great masters; and proceeded to make a few observations on painted glass, the capabilities of which, in increasing architectural magnificence, he especially dwelt upon.

Finally, he mentioned the vast and increasing importance of the Iron order of architecture, in its artistic application. As the whole subject of decoration had been improved, and many prejudices removed by the great exhibition, he hoped this would be especially felt in reference to works in iron; the forms and proportions of which had never yet been determined. The Iron order was essentially Britannic: no other country possessed equal skill in it, or had employed it so extensively as our own; and whilst, from the abundance of wood and stone in England, the Masonic order would never cease among us, the like abundance of iron must cause it to give way in a great degree to the new order. It was an error to suppose this valuable material incapable or unworthy of decoration. Iron structures were susceptible of a similar classification to that of Doric, Ionic, and Corinthian in the Masonic order; for they might be governed by similar proportions to those of the palm, the cane, or the reed. The lecturer adverted to the strength of hollow columns, and also to the facility which they might afford for the construction of Gothic buildings, the characteristic lightness of which they would materially increase. A Gothic cathedral in this material might be rendered tenfold more astonishing in its effect. Iron columns of the proportions suitable to stone should be rigidly avoided. Next to England, Prussia and France had been most successful in the employment of the Iron order of architecture.

In concluding his lecture, Professor Cockerell said he had always felt much pleasure in laying before the students the result of his continuous studies, to the best of his ability. He regarded them as the depositories of the future architectural fame of England, and could only again urge upon them the importance of earnest and persevering study. He was much gratified by their zealous and kind attention, and till the next course of lectures sincerely bade them farewell.

We may mention that these lectures were illustrated by an extensive series of drawings and models. The number of students attending them has varied from about fifty to eighty.

SUFFOLK FINE-ART ASSOCIATION.—The annual meeting of this Association was held on Tuesday week, in the Town-hall, Ipswich, when the report of the committee was read by Mr. Phipson, the secretary, and from which it appears that the progress made is much greater than was even anticipated during the first year. The adoption of the report was moved by Mr. T. S. Gowing, a gentleman to whose active energies much of the successful result is to be attributed. He expressed his approval of a proposal by the committee to enhance the value of the annual exhibition by the delivery of a series of lectures on the fine arts. The report was unanimously adopted.

* To be continued.